

GIOVANNI SGAMBATI.
gewidmet.

CONCERT

(A MOLL)
für
ORGEL

Streichorchester, vier Hörner und Pauken

von

M. ENRICO BOSSI.

OP. 100.

Partitur.....	Pr. M 9.— netto.
Orgelstimme.....	Pr. M 4.50 netto.
Orchesterstimmen.....	Pr. M 9.— netto.
Duplirstimmen: V.I. II, Br. Vc. Cb. je.....	Pr. M 1.50 netto.

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Eigenthum des Verlegers für alle Länder.

LEIPZIG, J. RIETER-BIEDERMANN.

Den Verträgen gemäß geschützt.

2354. 2355. 2356.

1900.

Lith. Anst. v. G. G. Röder, Leipzig.

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Die vollständige Sammlung

unter dem Titel: **TÖPFER-ALBUM**, als Festgabe für Herrn Johann Gottlob Töpfer, Professor der Musik am Grossherzogl. Sächs. Schullehrer-Seminar zu Weimar und Organist an der Haupt- und Stadtkirche daselbst zu seinem 50jährigen Amts-Jubiläum, am 4. Juni 1867 erschienen, kostet **18 Mark**.

Apparatus musico-organisticus

von

GEORG MUFFAT.

Nach der Original-Ausgabe vom Jahre 1690 neu herausgegeben und mit einer Vorrede nebst Andeutungen über Pedalgebrauch und Registrirung versehen

von

S. de LANGE.

Preis netto 4 Mark.

Revised and edited from the original-edition of the year 1690 with preface and hints concerning the use of the pedal and the art of registration

by

Daraus einzeln: Vorwort und Bemerkungen. Preface and remarks à netto 20 Pfg. — No. 6. Toccata in Fdur 80 Pfg. No. 11. Toccata in C 80 Pfg. Passacaglia in Gmoll 80 Pfg.

„Den während der letzten Decennien von verschiedenen Seiten bewerkstelligten Publikationen alter Instrumentalmusik ist mit Muffat's berühmtem, 1690 in erster Edition erschienenem Orgelwerk ein weit-er werthvoller Beitrag hinzugefügt worden. Der Herausgeber desselben, Herr S. de Lange, eine Autorität in Sachen der organistischen Kunst, hat die neue Auflage des fraglichen Opus mit einer kurzen, Muffat's Wirken betreffenden Vorrede, sowie mit zweckentsprechenden Bemerkungen über Pedalgebrauch und Registrirung versehen. Zunächst werden die Fachmänner im engeren Sinne des Wortes von der Wiederveröffentlichung dieser wichtigen Orgelsätze Gewinn haben. Doch auch allen Jenen, welche musikhistorische Studien betreiben, kann damit nur gedient sein. Für Diejenigen, die von Muffat's Werk noch keine Kenntniss besitzen, sei bemerkt, dass dasselbe zwölf Toccaten und ausserdem als Anhang eine Ciacona, eine Passacaglia, sowie zwei Tonsätze mit den Ueberschriften 'Nova Cyclopeias Harmonica' und 'Ad malleorum ictus allusio' enthält.“
(Signale, Jahrg. 1889, No. 9.)

Orgelwerke von Joh. Seb. Bach.

Progressiv geordnet und mit Fingersatz versehen

von

S. de LANGE.

Eingeführt am Conservatorium für Musik in Stuttgart.

Erste Stufe (leicht).

HEFT I. Drei kleine Präludien und Fugen. No. 1. A moll. No. 2. G dur. No. 3. F dur	—60
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HEFT III. Zwei kleine Präludien und Fugen. No. 7. Dmoll. No. 8. B dur. No. 9. Präludium C dur	—60
HEFT IV. Choralvorspiele (aus dem Orgelbüchlein). No. 1. Erstanden ist der heil'ge Christ. No. 2. Durch Adam's Fall ist ganz verderbt. No. 3. Ich ruf' zu dir, Herr Jesu Christ. No. 4. In dich hab' ich gehoffet, Herr. No. 5. Alle Menschen müssen sterben. No. 6. Jesus Christus unser Heiland. No. 7. Christ lag in Todesbanden. No. 8. Christ ist erstanden (Vers 1, 2, 3)	—60

Zweite Stufe (schwieriger).

HEFT V. Choralvorspiele. No. 1. Nun komm' der Heiden Heiland. No. 2. Vom Himmel hoch, da komm' ich her. No. 3. Wo soll ich fliehen hin. No. 4. No. 5. No. 6. Wer nur den lieben Gott lässt walten. No. 7. No. 8. No. 9. Vater unser im Himmelreich	—60
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Zweite Stufe (schwieriger).

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Die Verlagshandlung hat sich das Aufführungsrecht an diesem Werke vorbehalten.

Nur der Ankauf der Partitur, der Orchester- nebst Duplirstimmen und der Solostimme be-
rechtigt zur Aufführung dieses Concertes.

Leipzig, 1. September 1900.

J. Rieter-Biedermann.

24 Feb. '20, 6.40 Carl Fiedler.

Warnung.
Die Vervielfältigung der Stimmen
ist gesetzlich verboten und werden
Uebergiffe in meine Verlagsrechte
unnachlässiglich verfolgt.
Leipzig, J. Rieter-Biedermann.

CONCERT.

M. Enrico Bossi, Op. 100.

Allegro moderato. (M.M. $\text{♩} = 92$.)

Organo.

Pedale.

16' 8'

a tempo

rall. pochissimo

cresc.

f

mp

1

(Esp. 8' - 4')

(G. Org.)

(Esp.)

G. Org. *mf*

(Esp.)

(agg. Fl. 8' 4')

Più animato. (♩ = 112.)

(G. Org.)

p

cresc.

dim.

2 Tempo I.

(Recit.)
(od Esp.)

(Oboe Fag. 8?)

p

cresc.

dim.

3 Viol. I.

Vcell.

mf (G.O.)

The musical score is written for Violin I, Viola, and Cello/Double Bass. It consists of five systems of music. The first system includes a measure for Violin I, Viola, and Cello/Double Bass. The second system has measures for Violin I, Viola, and Cello/Double Bass. The third system has measures for Violin I, Viola, and Cello/Double Bass. The fourth system has measures for Violin I, Viola, and Cello/Double Bass. The fifth system has measures for Violin I, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings.

4 Con anima.

(Esp. *mf*) *cresc.* (G. Org.)

più f *ff* **5**

Viol. I. Viol. II. Vcll.

6 *con ancie.* *f* *mf*

mp *mf*

First system of a musical score. It features a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many sharps and slurs. The bass staff has a few notes and rests. A fermata is placed over the final measure of the treble staff.

Second system of a musical score. It features a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many sharps and slurs. The bass staff has a few notes and rests. A fermata is placed over the final measure of the treble staff. The word *cresc.* is written below the treble staff.

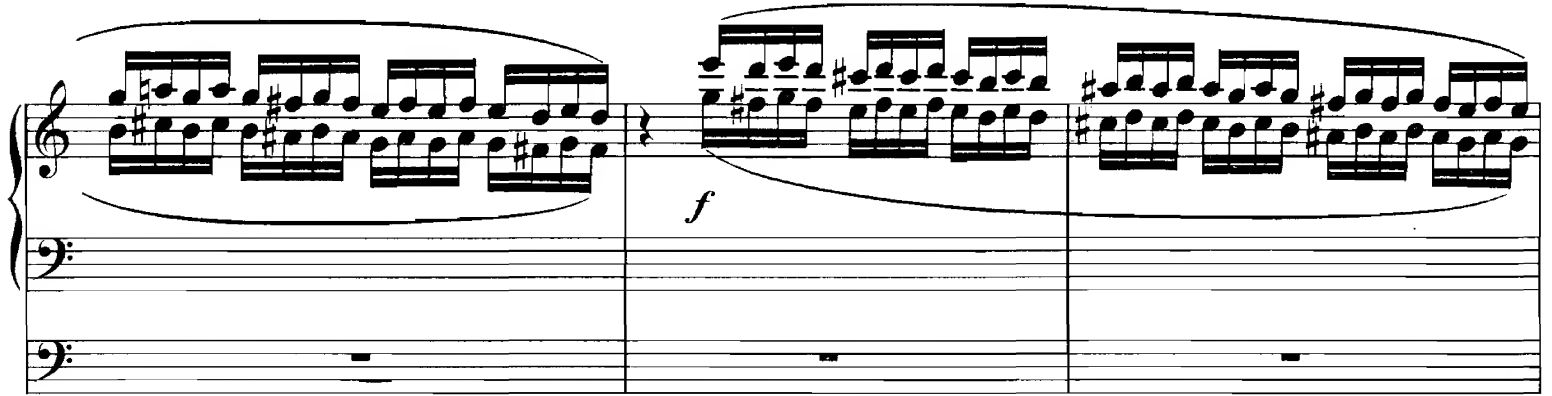
Third system of a musical score. It features a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many sharps and slurs. The bass staff has a few notes and rests. A fermata is placed over the final measure of the treble staff.

Fourth system of a musical score. It features a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many sharps and slurs. The bass staff has a few notes and rests. A fermata is placed over the final measure of the treble staff. The word *ff* is written below the treble staff. The word *mf* is written below the bass staff.

Fifth system of a musical score. It features a grand staff with a treble and bass clef. The treble staff contains a complex melodic line with many sharps and slurs. The bass staff has a few notes and rests. A fermata is placed over the final measure of the treble staff. The word *mp* is written below the treble staff.



First system of the musical score. The right hand features a complex, rapid sixteenth-note pattern in the treble clef, with some notes beamed in groups of four. The left hand is mostly silent, with a few notes in the bass clef. A fermata is placed over the final note of the right-hand phrase.



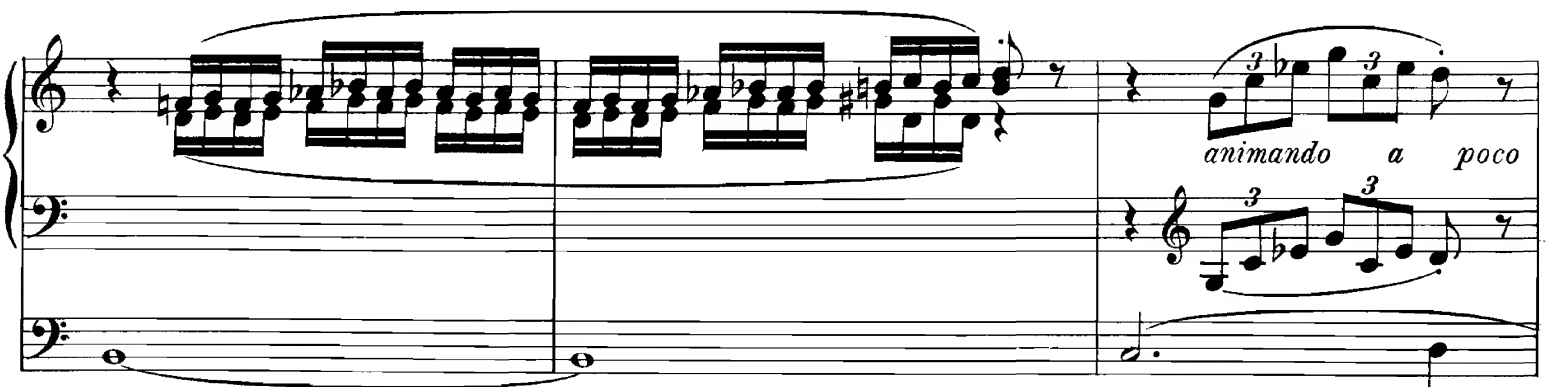
Second system of the musical score. The right hand continues with a similar rapid sixteenth-note pattern. A forte (*f*) dynamic marking is present. The left hand remains mostly silent.



Third system of the musical score. The right hand continues with the rapid sixteenth-note pattern. The left hand has a long, low note in the bass clef, marked with a fermata.



Fourth system of the musical score. The right hand continues with the rapid sixteenth-note pattern. The left hand has a long, low note in the bass clef, marked with a fermata.



Fifth system of the musical score. The right hand continues with the rapid sixteenth-note pattern. The left hand has a long, low note in the bass clef, marked with a fermata. The system concludes with a triplet of eighth notes in the right hand, marked *animando a poco*.

e cresc.

(Tromba 8')

(G.Org.)

(Esp.)

8 (M.M. $\text{♩} = 66$)

(G.Org.)

cresc.

più f

9

First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with triplets and slurs. The middle and bottom staves provide harmonic support with chords and single notes.

Second system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff has a melodic line with slurs and accents. The middle and bottom staves provide harmonic support with chords and single notes.

(M.M. ♩ = 120.)

10 In 4, ma conservando quasi lo stesso valore delle battute in 2.

Third system of musical notation, marked with a box containing the number 10. It features a grand staff with three staves. The top staff has a melodic line with slurs and accents. The middle and bottom staves provide harmonic support with chords and single notes. A *p* (piano) dynamic marking is present in the first measure of the top staff, and a *cresc.* (crescendo) marking is present in the third measure of the top staff.

Fourth system of musical notation, continuing the piece. It features a grand staff with three staves. The top staff has a melodic line with slurs and accents. The middle and bottom staves provide harmonic support with chords and single notes. A *p* (piano) dynamic marking is present in the first measure of the top staff, and a *cresc.* (crescendo) marking is present in the third measure of the top staff.

11 Corno I. (Esp.) Corno I.

(G. Org.) (senza tromba)

p

(G. Org.) (Esp.) Corno I. (G.O.)

Corno I. (G.O.)

cresc.

13 Poco più animato.

First system of musical notation, measures 1-3. Treble and bass staves with triplets and a low bass line.

Second system of musical notation, measures 4-6. Treble and bass staves with triplets.

Third system of musical notation, measures 7-9. Measure 7 is marked with a box containing the number 14. Performance markings include *cresc.* and *animando sempre più*. The system begins with a *mf* dynamic marking.

Fourth system of musical notation, measures 10-12. Treble and bass staves with triplets.

Fifth system of musical notation, measures 13-15. Performance markings include *insistendo più f* and *più f*.

sempre più animato

This system contains two staves. The upper staff features a series of triplet eighth notes, each marked with an accent (>) and a '3' above it. The lower staff contains a series of eighth notes, also marked with an accent (>) and a '3' above it. The key signature has two sharps (F# and C#).

(in 2.)

ff

This system contains two staves. The upper staff features a series of triplet eighth notes, each marked with an accent (>) and a '3' above it. The lower staff contains a series of eighth notes, also marked with an accent (>) and a '3' above it. The key signature has two sharps (F# and C#).

This system contains two staves. The upper staff features a series of eighth notes, each marked with an accent (>). The lower staff contains a series of eighth notes, also marked with an accent (>). The key signature has two sharps (F# and C#).

15 *riten.* *a tempo*

fff *ff*

This system contains two staves. The upper staff features a series of eighth notes, each marked with an accent (>). The lower staff contains a series of eighth notes, also marked with an accent (>). The key signature has two sharps (F# and C#).

riten. *a tempo*

This system contains two staves. The upper staff features a series of eighth notes, each marked with an accent (>). The lower staff contains a series of eighth notes, also marked with an accent (>). The key signature has two sharps (F# and C#).

Animato.

Two systems of piano accompaniment. The first system is marked "Animato." and the second system includes a "stent." marking. Both systems feature complex chordal textures with many accidentals and slurs.

16 1º Movimento. (♩ = 76.)

System 16, marked "1º Movimento. (♩ = 76.)". It includes a piano part with a "stent." marking and a guitar part marked "(Esp.) (aperto)".

17

(G.Org.)

System 17, marked "17". It includes a piano part with a "pp" marking and a guitar part marked "(G.Org.)".

System 18, marked "(Org. Esp.)". It includes a piano part with a "p" marking and a guitar part marked "(Org. Esp.)".

II.

Adagio, ma non troppo. (M.M. ♩ = 58.)

Org. Esp. (Princ. 8' Bord. 8' Gamba 8' Salic. 8' voce celeste)

p

8' 16' dolce

18 Un po' mosso.

(Org. Recit.)

Clar. 8' *p*

cresc.

19 (G.O.)

sfz

(8' 4')

(16' 8')

20

cresc.

tastiere unite

(G. Org.)

f

Viol.

(Bord 8')

Ancora più mosso. (♩ = 72.)

Gamba 8 Fl. 4'al G. Org.)

(G. O.)

(Esp.)

Bordone 8'

Flautino 4'

Oboe 8'all Esp.

(16' dolce)

21

(G. O.)

(Esp.)

(Esp.)

f aperto

p chiuso

(G.O.)

(Org. Recit.)

(G.Org.)

animando

cresc.

rimettisi

a tempo

22 Alto

(G.O.)

(Esp.) *p*

Viol. I.

animando

poco allarg.

mp

cresc.

(G. O.)

23 *a tempo*

(Esp.)

(Esp.)

p

24 *Movendo a poco*

(G. Org.)



First system of musical notation. The top staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff (treble clef) contains a similar melodic line, with the instruction *cresc.* written above it. The bottom staff (bass clef) contains a simpler line with some rests and a few notes.



Second system of musical notation. The top staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff (treble clef) contains a similar melodic line, with the instruction *animando a poco* written above it. The bottom staff (bass clef) contains a simpler line with some rests and a few notes.



Third system of musical notation. The top staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff (treble clef) contains a similar melodic line. The bottom staff (bass clef) contains a simpler line with some rests and a few notes.



Fourth system of musical notation. The top staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff (treble clef) contains a similar melodic line. The bottom staff (bass clef) contains a simpler line with some rests and a few notes.

First system of a musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a series of eighth notes grouped in pairs, with a crescendo marking *cresc. con insistenza* above the third measure. The middle staff has a treble clef and the same key signature, containing a series of eighth notes. The bottom staff has a bass clef and the same key signature, containing a series of eighth notes. A small 'g' is written below the bottom staff in the second measure.

Second system of a musical score. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a series of eighth notes grouped in pairs, with a crescendo marking *cresc.* above the first measure, followed by a *Allargando* marking above the third measure, and then *- - - molto* and *sino al* above the fifth measure. The middle staff has a treble clef and the same key signature, containing a series of eighth notes. The bottom staff has a bass clef and the same key signature, containing a series of eighth notes.

Third system of a musical score, starting with a box containing the number 25 and the text **Tempo I.**. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F-sharp). It contains a series of eighth notes grouped in pairs, with a *ff* marking above the first measure. The middle staff has a treble clef and the same key signature, containing a series of eighth notes. The bottom staff has a bass clef and the same key signature, containing a series of eighth notes.

Fourth system of a musical score. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F-sharp). It contains a series of eighth notes grouped in pairs, with a *dim.* marking above the first measure. The middle staff has a treble clef and the same key signature, containing a series of eighth notes. The bottom staff has a bass clef and the same key signature, containing a series of eighth notes. A *Viol.* marking is above the top staff in the second measure, and a *(Esp. mp)* marking is above the middle staff in the second measure. A *p* marking is below the bottom staff in the second measure.

26

8' dolce
(G. Org.)

(unito all' Esp.)

Poco meno.

27

dim. a poco

(Org. Espressivo) *p*

(Org. Espress.)

p

pp

First system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *mp*. Bass staff has a supporting line with eighth notes. The key signature has two sharps (F# and C#).

Second system of music, starting at measure 28. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *p*. Bass staff has a supporting line with eighth notes, also marked *p*. The key signature has two sharps (F# and C#).

16' 8'

Third system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *più p*. Bass staff has a supporting line with eighth notes. The key signature has two sharps (F# and C#).

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, marked *rall. e perdendosi*. Bass staff has a supporting line with eighth notes. The key signature has two sharps (F# and C#).

ppp

32' *pp*

III.

Allegro. (♩ = 108.)

(G. O.) *mf* *senza ancie*

16' 8' *mf*

29 *cresc.*

(Org. Esp.) *quasi f*

p

First system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The middle staff is marked with a piano dynamic *mf* and contains a triplet of eighth notes. The bottom staff has a triplet of eighth notes. The system concludes with a repeat sign.

Second system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The middle staff is marked with a piano dynamic *cresc.* and contains a triplet of eighth notes. The bottom staff has a triplet of eighth notes. The system concludes with a repeat sign.

Third system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The middle staff is marked with a piano dynamic *mf* and contains a triplet of eighth notes. The bottom staff has a triplet of eighth notes. The system concludes with a repeat sign.

Fourth system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The middle staff is marked with a piano dynamic *mf* and contains a triplet of eighth notes. The bottom staff has a triplet of eighth notes. The system concludes with a repeat sign.

Fifth system of the musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one flat. The middle and bottom staves have bass clefs. The middle staff is marked with a piano dynamic *mf* and contains a triplet of eighth notes. The bottom staff has a triplet of eighth notes. The system concludes with a repeat sign.

32 Con grazia. (♩ = 92.)

(G.O.) Bord. Fl. 8' 4'

(Org. Esp.) Flauti 8' 4'

p

33 *più sensibile*

agg. Gamba

First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with eighth and sixteenth notes, including accidentals. The middle staff contains a harmonic accompaniment with chords and single notes. The bottom staff is mostly empty, with a few notes at the end of the system.

Second system of musical notation, continuing the grand staff. The top staff has a more complex melodic line with many accidentals. The middle staff continues the harmonic accompaniment. The bottom staff has a few notes at the end of the system.

Third system of musical notation, continuing the grand staff. The top staff has a melodic line with a *cresc.* marking. The middle staff continues the harmonic accompaniment. The bottom staff has a few notes at the end of the system.

Fourth system of musical notation, continuing the grand staff. The top staff has a melodic line with many accidentals. The middle staff continues the harmonic accompaniment. The bottom staff is mostly empty.

Fifth system of musical notation, starting with a measure number 34 and the tempo marking **Deciso.**. The system includes a grand staff with three staves. The top staff is labeled **Viol. II.** and contains a melodic line. The middle staff is labeled **(Org. Esp. G^d Org.) uniti** and contains a harmonic accompaniment. The bottom staff is labeled **Con trombe 8^a** and contains a few notes. The system ends with a **Viol. II.** marking.

First system of musical notation. The treble staff contains a melodic line with many accidentals (sharps and naturals) and slurs. The bass staff has a few notes. The instruction *più forte* is written below the first measure. The system ends with a *fff* dynamic marking.

Second system of musical notation. The treble staff continues the melodic line. The bass staff has more notes. The instruction *con fuoco* is written below the middle measures. A box containing the number 35 is located above the treble staff.

Third system of musical notation. The treble staff has a few notes. The bass staff has a continuous melodic line with many accidentals and slurs.

Fourth system of musical notation. The treble staff has a few notes. The bass staff has a continuous melodic line with many accidentals and slurs.

Fifth system of musical notation. The treble staff has a few notes. The bass staff has a continuous melodic line with many accidentals and slurs.

36

fff

37

fff

con molto fuoco

rimettendosi

Vello.

(Org. Espr.)

38 Calmo assai.

(Org. Esp.)
piano (Princip. 8' Gamba 8' Bord. 8')

Measures 1-6 of the musical score for 'Calmo assai'. The music is written for a three-staff system (treble, piano, and bass). The key signature has one flat (B-flat). The tempo is 'Calmo assai'. The dynamic is 'piano' with the instruction '(Org. Esp.)' and '(Princip. 8' Gamba 8' Bord. 8')'. The music features a melodic line in the treble and a harmonic accompaniment in the piano and bass staves.

Measures 7-12 of the musical score for 'Calmo assai'. The music continues with the same melodic and harmonic lines. The dynamic remains 'piano'. The tempo is 'Calmo assai'. The music features a melodic line in the treble and a harmonic accompaniment in the piano and bass staves.

Measures 13-18 of the musical score for 'Calmo assai'. The music continues with the same melodic and harmonic lines. The dynamic remains 'piano'. The tempo is 'Calmo assai'. The music features a melodic line in the treble and a harmonic accompaniment in the piano and bass staves. The tempo marking 'rall.' and 'dim.' appears in measure 17.

39 Tempo I.

pp

Measures 1-6 of the musical score for 'Tempo I'. The music is written for a three-staff system (treble, piano, and bass). The key signature has one flat (B-flat). The tempo is 'Tempo I'. The dynamic is 'pp'. The music features a melodic line in the treble and a harmonic accompaniment in the piano and bass staves.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The grand staff contains complex chordal textures with many beamed sixteenth and thirty-second notes. The separate bass staff contains whole rests.

Second system of the musical score. It features the same three-staff layout. The grand staff continues with complex textures. The separate bass staff now contains moving lines with eighth and sixteenth notes. Dynamic markings include *poco cresc.* and *pp*.

Third system of the musical score. The grand staff continues with complex textures. The separate bass staff contains moving lines. Dynamic markings include *cresc.* and *dim. a poco*.

Fourth system of the musical score. The grand staff continues with complex textures. The separate bass staff contains moving lines. Dynamic markings include *poco rall.*, *pp*, and *Pausa*. The system concludes with a double bar line and a repeat sign. Below the system, the text *p 16'* is written.

40 *a tempo, con grazia.* (♩ = 92)

Flauti 8' 4' (G.O.)
 (Org. Esp.) Bord 8', Gamba 8', Flautino 4'

41 *più sensibile*

First system of musical notation, measures 1-3. It features a piano accompaniment with a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, and some chords. The bass staff has a simpler line with a few notes and rests.

Second system of musical notation, measures 4-6. The piano accompaniment continues with similar complex melodic patterns in the treble staff and rests in the bass staff.

Third system of musical notation, measures 7-10. Measure 7 is marked **Animando.**. Measures 8-10 show a *cresc.* (crescendo) leading to a *molto* section. The piano part has a long note in the bass staff marked (G. O.) in measure 9.

Fourth system of musical notation, measures 11-14. Measure 11 is marked with a box containing the number 42. The piano part has a long note in the bass staff marked *lunga* (long). The system ends with a *ff* (fortissimo) dynamic marking and a *poco stent.* (poco stentato) instruction.

Cadenza

rapido

poco rall.

Un po' largamente.

dim.

f

animando

a tempo un po' largamente

stent. pesanti

The musical score is written for piano and bass. It begins with a treble clef and a key signature of one sharp (F#). The first system shows a rapid, flowing melody in the piano part, marked 'rapido'. The bass part has a few notes. The second system features triplets in the piano part, marked 'poco rall.', and a more melodic line in the bass. The third system continues the triplets and includes a 'dim.' marking. The fourth system has a 'f' dynamic and a 'Un po' largamente.' marking. The fifth system is marked 'animando' and features a 'U' marking above a note. The sixth system has a 'U' marking above a note. The seventh system is marked 'a tempo un po' largamente' and features a 'stent. pesanti' marking. The eighth system continues the 'stent. pesanti' marking and includes a 'U' marking above a note.

animando

43 *Deciso.*
forte
stent. pesante

dim. *p* *calmandosi*

più piano **44** *(Org. Esp.)*

Calmo

(Org. Esp.)

45

agg. 8' & 4'

più sensibile

(G.O.)

First system of a musical score. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The music is in 4/4 time and features a key signature of one sharp (F#). The melody is primarily in the treble staff, with accompaniment in the bass staff. The first staff has a whole rest in the first measure.

Second system of a musical score, starting with measure 46. The system includes a grand staff and a single bass staff. Above the first measure of the grand staff is the number "46" in a box, followed by the text "con vita". Below the first measure of the grand staff is the text "cresc.". The music continues with a melodic line in the treble staff and accompaniment in the bass staff.

Third system of a musical score. It consists of a grand staff and a single bass staff. The music continues with a melodic line in the treble staff and accompaniment in the bass staff.

Fourth system of a musical score. It consists of a grand staff and a single bass staff. The music continues with a melodic line in the treble staff and accompaniment in the bass staff.

Fifth system of a musical score, starting with measure 47. The system includes a grand staff and a single bass staff. Above the first measure of the grand staff is the number "47" in a box, followed by the text "cresc. con calore". The music continues with a melodic line in the treble staff and accompaniment in the bass staff.



First system of musical notation, measures 1-4. Treble and bass staves are shown, with a grand staff bracket on the left. The music features a melody in the treble staff and a bass line in the bass staff, both in a key with one sharp (F#).



Second system of musical notation, measures 5-8. The music continues with the same melodic and bass line patterns. The instruction *animando e sempre più cresc.* is written above the treble staff in measures 6 and 7.



Third system of musical notation, measures 9-12. The musical notation continues with the same melodic and bass line patterns.



Fourth system of musical notation, measures 13-16. The instruction *insistendo più f* is written above the treble staff in measure 14. A box containing the number 48 is placed above the treble staff in measure 13.



Fifth system of musical notation, measures 17-20. The musical notation continues with the same melodic and bass line patterns.

con forza e sempre più animando

This system contains the first two measures of the piece. It features a treble and bass staff with a grand staff bracket. The music is in G major, with a key signature of one sharp (F#). The tempo and dynamics are indicated by the instruction "con forza e sempre più animando".

This system contains measures 3 and 4. The musical notation continues with eighth and sixteenth notes, maintaining the G major key signature.

ff *poco allarg.*

This system contains measures 5 and 6. Measure 5 is marked with a fortissimo (*ff*) dynamic. Measure 6 begins with the instruction "poco allarg." (poco allargando), indicating a slight slowing of the tempo.

49 *fff* *maestosamente*

fff

This system contains measures 49 and 50. Measure 49 is marked with a fortississimo (*fff*) dynamic and the instruction "maestosamente". Measure 50 begins with another fortississimo (*fff*) dynamic marking.

50 *Stretto.* (♩ = 144) *(Minore.)*

stentando *il massimo* *forte*

This system contains measures 50 and 51. Measure 50 is marked with the instruction "stentando". Measure 51 begins with the instruction "il massimo" and "forte", indicating the peak of the fortissimo dynamic. The tempo is marked "Stretto." with a metronome marking of quarter note = 144. The key signature changes to G minor, indicated by the instruction "(Minore.)".

First system of musical notation. It consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff contains complex rhythmic patterns with many beamed notes. The single bass staff has a few notes, including a half note and a whole note, with a 'Va' marking below it.

Second system of musical notation. It consists of three staves: a grand staff and a single bass staff. The grand staff continues the complex rhythmic patterns. The single bass staff has a few notes, including a half note and a whole note, with a 'Va' marking below it.

Third system of musical notation. It consists of three staves: a grand staff and a single bass staff. The grand staff continues the complex rhythmic patterns. The single bass staff has a few notes, including a half note and a whole note, with a 'Va' marking below it.

51 Più stretto. (♩=176)

Fourth system of musical notation, starting with measure 51. It consists of three staves: a grand staff and a single bass staff. The grand staff continues the complex rhythmic patterns. The single bass staff has a few notes, including a half note and a whole note, with a 'Va' marking below it.

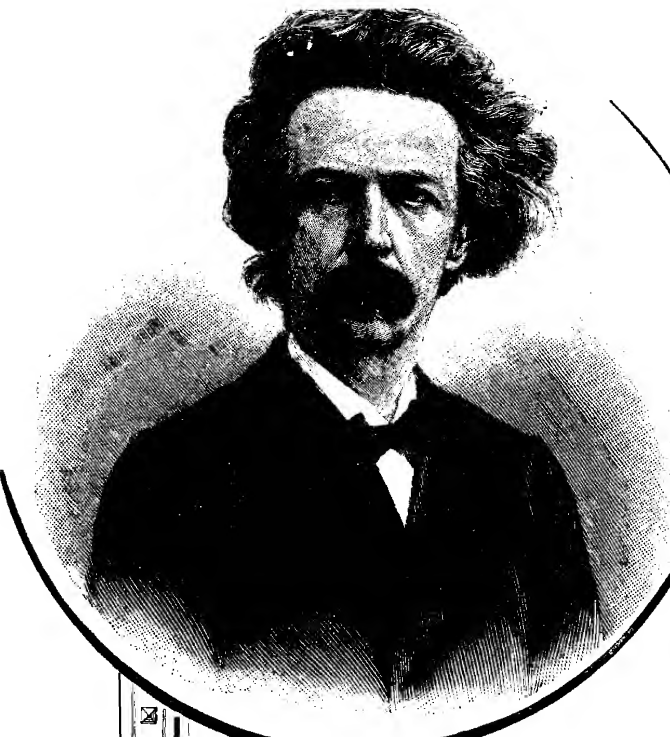
Quasi Presto.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a series of sixteenth-note chords, each marked with an accent (^). The middle staff is in bass clef and contains a series of sixteenth-note chords, each marked with an accent (^). The bottom staff is in bass clef and contains a series of sixteenth-note chords, each marked with an accent (^). The system concludes with a double bar line.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a series of sixteenth-note chords, each marked with an accent (^). The middle staff is in bass clef and contains a series of sixteenth-note chords, each marked with an accent (^). The bottom staff is in bass clef and contains a series of sixteenth-note chords, each marked with an accent (^). The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a series of sixteenth-note chords, each marked with an accent (^). The middle staff is in bass clef and contains a series of sixteenth-note chords, each marked with an accent (^). The bottom staff is in bass clef and contains a series of sixteenth-note chords, each marked with an accent (^). The system concludes with a double bar line.

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains a series of sixteenth-note chords, each marked with an accent (^). The middle staff is in bass clef and contains a series of sixteenth-note chords, each marked with an accent (^). The bottom staff is in bass clef and contains a series of sixteenth-note chords, each marked with an accent (^). The system concludes with a double bar line.



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LEIPZIG, September 1890.

Carl Piutti,

Organist zu St. Thomä und Lehrer des Orgelspiels am Leipziger Conservatorium.

Auszug aus einer Besprechung des Werkes durch Herrn S. de Lange im „Musikalischen Wochenblatt“. (Jahrg. 1890 No. 39.)

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